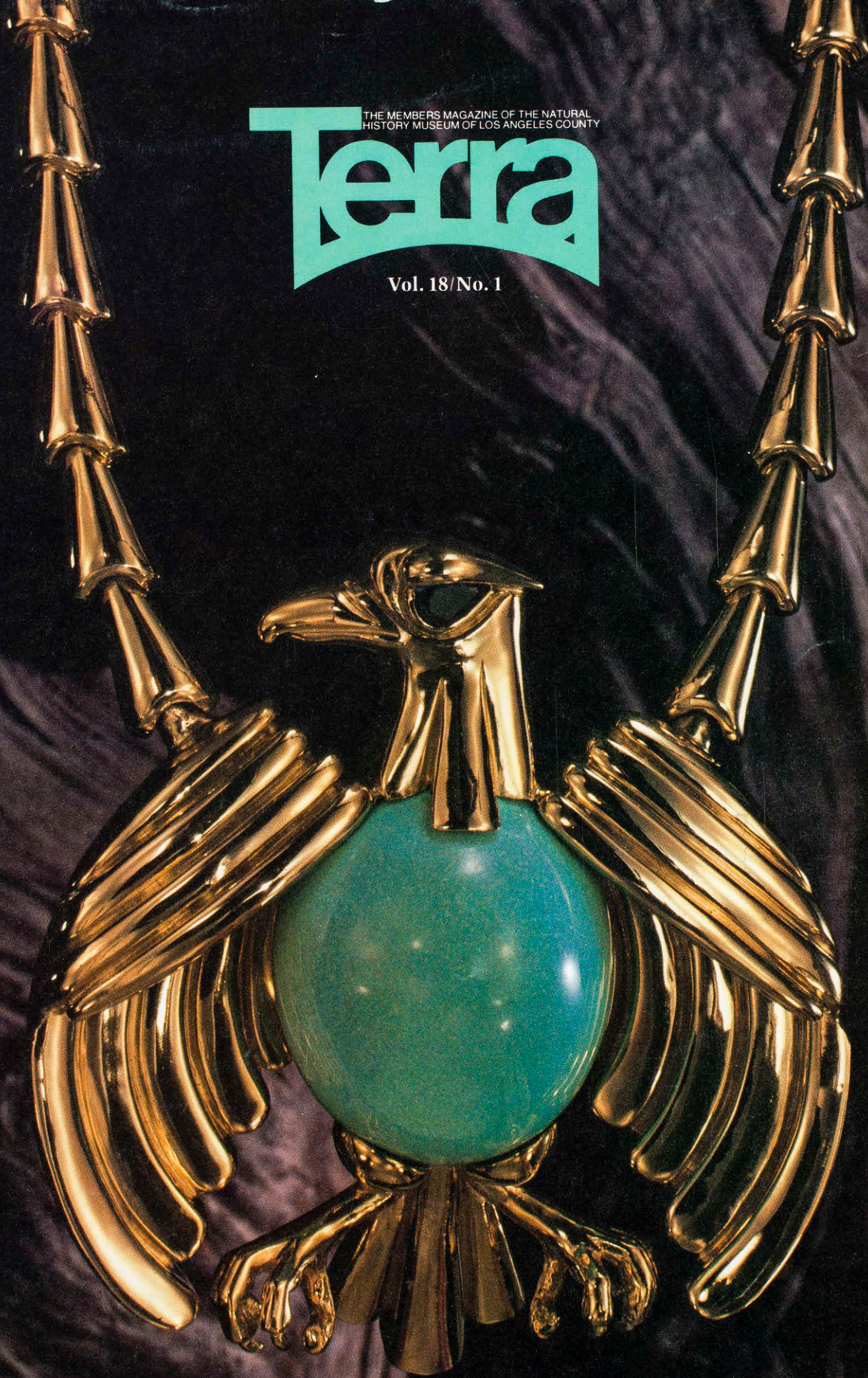


THE MEMBERS MAGAZINE OF THE NATURAL
HISTORY MUSEUM OF LOS ANGELES COUNTY

Terra

Vol. 18/No. 1



CURATORS AND COLLECTIONS

OCLC Has Come to the Research Library

What, you ask, is OCLC, other than another acronym? Well, OCLC (standing for Ohio College Library Center) is the computer age brought to libraries. Using a cathode ray tube terminal which looks like a TV set with a typewriter in front of it and ordinary telephone lines, it is now possible for the Research Library to talk to a computer in Ohio which houses the largest bibliographic resource data base in the country and probably in the world. It contains 4.5 million records of books and journals which have been catalogued into the computer's data base by the 2000 participating libraries in forty-nine states.



Katharine Donahue Museum Librarian and
OCLC Terminal

Fine, you say, but what does it do? It is easiest to describe it by function, and example. The Research Library has a newly acquired book in need of cataloguing, classification, and catalogue cards. Using the keyboard on the terminal, the Library staff can ask the computer complex for information—a record—on the book. After a few seconds (and a compulsory mutter about response time), the record appears line-by-line across the screen. Upon scrutiny, it is, in fact, a description of the book in hand. At this point, the description or cataloguing may be accepted (this is often the case) or it may be changed. The record may be changed by putting in, taking out, or modifying the information to suit our requirements. Once everything meets our requirements, it is a simple matter to order catalogue cards by hitting a key on the terminal. Approximately ten days later, the cards arrive, typed and arranged in order for filing. Many such activities which previously had to be done manually, can now be accomplished in seconds or minutes or days, instead of hours and

weeks and months.

In addition each record has a list of institutions which own that book. As the Research Library uses the data base, we too will add our location code, thus increasing the breadth of the base.

It performs a myriad of other library functions, and it has one overwhelming capability: it gives libraries almost instantaneous access to other library collections. In time, as we add to the data base, other libraries will become aware of the depth and richness of the Museum of Natural History Research Library's collection.

Pelican BBC Film

Ralph and Betty Anne Schreiber, curator of Ornithology and his wife, who is a research associate, spent several weeks in the spring assisting the British Broadcasting Company in making a twenty-seven minute documentary movie for the BBC series, *Wildlife on One*. The completed film will be narrated by David Attenborough and shown in Great Britain in December. Film rights for the United States will be available shortly after. The movie documents the biology of Brown Pelicans, highlighting the Schreibers' research on this endangered species. A major feature of the field work was to train wild pelicans to dive and catch live fish in front of a high speed underwater movie camera. This process proved highly successful and the unique photographic footage will be featured in the show.

Rare Minerals and "Mystery Fossil"

Peter Keller and Anthony Kampf, curator and associate curator, Mineralogy-Geology Section, and Edward Wilson and Phillip Owen, curator and curatorial assistant, Invertebrate Paleontology Section, recently made a highly successful joint field trip to Santa Rosalía, Baja California Sur, Mexico.

Keller and Kampf concentrated their efforts on collecting the rare copper minerals, boleite and cumengite, from the New Curuglu Mine northwest of Santa Rosalía. They were successful in collecting a very fine suite of these rare minerals. In addition, they were able to collect several very large masses of selenite from nearby mines. Wilson and Owen devoted the trip to studying a curious "mystery fossil" in the form of natural internal casts of astonishingly symmetrically coiled burrows connected by variously inclined tunnels. Study is underway to determine what animal living in the Gulf of California during Pliocene times two to five million years ago might have formed the burrows. The minerals and fossils have been placed in the Museum's display and research collections.

(continued on page 30)



The Members Magazine of
THE NATURAL HISTORY
MUSEUM ALLIANCE
at Los Angeles County
Vol. 18/No. 1

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COVER

A 216 ct. Arizona turquoise forms the breast of this heroic eagle necklace. Its eye is a .82 ct. Montana sapphire. It is one of the more spectacular pieces featured in the American Gemstone Jewelry Collection.

Printed by North Hollywood Printing Co., Inc.

Color separations by Computer Color Corp.

Typography by RS Typographics

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by Christine F. V. Shirley
Photos by Larry Reynolds

The General Phineas Banning Residence Museum in Wilmington, considered in its day "probably the most commodious and homelike building in Los Angeles County," remains an important historic landmark. The home's Greek Revival style suggests the South rather than the Far West, perhaps because the designer and builder came to California from Delaware in 1851, just at the beginning of the period of United States sovereignty. After little more than a decade of success here in the transportation business, staging and freighting, Phineas Banning was ready to build this impressive house. The residence matches the big ideas and unlimited confidence with which Banning approached Los Angeles and its outlying lands.

The bronze plaque by the front door of the now-restored home informs one that Phineas Banning built this residence in 1864. How could such an enterprise have been completed during the Civil War, and why? Many men left California to return East, via the Panama Canal, for the fighting, volunteers who had been trained here at Camp Drum and Camp Latham. Phineas Banning was a Republican when the party was less than a decade old. He was an abolitionist. Yet the scant population of Los Angeles, only a few thousand persons, heavily favored the cause of the Confederacy. Was the size of this house necessary to announce the views of the owner to the community?

In mid-nineteenth century Los Angeles, the great population booms of the 1870's and 1880's were decades ahead. The population actually diminished as Northerner and Southerner alike departed for home states. Phineas Banning did not return East to take part in the military operations. A biographer, writing after Banning's death in 1885, said that Phineas had all the qualities to make a great general. And, in fact, he was commissioned a Brigadier General in the California State Militia, Southern Division, by Governor Low, a man he had backed for the gubernatorial post in the state, arguing that Republican leadership on the West Coast was necessary if California



was to be held in the Union.

While he was building the house, Banning was an active advocate of the Union cause. He bought the Los Angeles *Star* press and published the *Wilmington Journal*. The *Star* had been banned from the mails for advocating overthrow of the United States government. Now its presses printed the Union position. General Beauregard's portrait hung in the Bella Union Hotel, the Confederate stronghold in Los Angeles, but Phineas Banning managed to hold a Union rally at the Lafayette Hotel, praising Lincoln and his cause. Colonel Carleton left Drum Barracks with 2,000 troops, the California Column, to secure the Southwest for the Union. Banning's wagons and mules drew the supplies for these men as they marched off to make the Arizona Territory safe for the United States. As the house was finished, Banning could look off from its porch and see the troops drilling at Drum Barracks, while the officers in their blue uniforms sipped mint juleps on this same porch and talked Republican politics and Union strategy. A rally at the house celebrated Lincoln's second election, and after the assassination the populace gathered there in sorrow.

Captain Winfield Scott Hancock had been a great friend of Phineas Banning's during the 1850's, when the two had pioneered the route to Fort Tejon together. In the trying days after the firing

on Fort Sumter, Hancock returned from his outpost and barely managed to hold the United States Army's supplies from Confederate sympathizers in the pro-Southern Los Angeles community. Later Captain Hancock became General Winfield Scott Hancock, leading troops at Gettysburg. Phineas Banning named one of his sons Hancock for this friend. Earlier, he had named an elder son Joseph Brent (b. 1861) for another valued friend, who had left Los Angeles to join the fighting on the side of the Confederacy. Joseph Lancaster Brent had been the leading attorney in Los Angeles during the 1850's, arguing the causes of the Lugo and Dominguez families, and proving their land titles. When the War Between the States began, Brent left to fight for the South. He became a General in the Confederate armies.

Phineas Banning had confidence in the future of the Los Angeles area. He was on the winning side during the Civil War, and profited from military operations here. At the time, the small population of Los Angeles lived in adobes on widely separated ranchos. The cattle industry that once had sustained the area had been devastated by the drought of the early 1860's, and seventy percent of the great herds had died of thirst or starvation on the ranges. There were a few struggling farm communities, Anaheim, La Puente, El Monte, almost lost on the great

Banning Residence Museum



OPPOSITE TOP

The Banning House was lived in by the Banning family from 1864 until 1925. In 1927, the house and twenty-acre park were acquired by the City of Los Angeles through a bond act voted by the citizens of Wilmington. Over the years the house has been operated and maintained by the Recreation and Parks Department. In 1970 the Friends of Banning Park joined with the city to "develop the historical aspects of Banning Park." This non-profit fund-raising organization has guided and funded the restoration

and program development since the end of 1974 when structural restoration was completed by the city. In 1975 the Junior League of Los Angeles joined for a four-year period to create the Interpretive Training Program to establish a touring program at the house. From that, the Port Admiral Society has evolved. This volunteer organization is comprised of League members and community volunteers who serve as interpreters, researchers, and curatorial committee members to share their knowledge and their enthusiasms.

ABOVE

The Entrance Hall was developed consistent with the styles prevalent at the time the house was built. Documentary evidence indicates that the hall was used by the Banning family and friends for dancing at their parties. Rugs such as this were rolled up for the occasion. The hall rugs were designed to be compatible with the Zuber paper which hangs on the imposing 12' 9" walls. The bronze chandelier with the cut glass shade was lowered on its pulley and lit with kerosene and/or candlelight.



Zane Montayne Haag



ABOVE

A formal Reception Room is off the front hall, a place where men might have lingered over a glass of sherry while the women went upstairs to remove their shawls and freshen up from their long journeys. This room was developed around a fine collection of Greek Revival furniture original to the house. The Greek key bordering the original flooring, the klismos chairs, the sofa with cornucopia arms, the bronze and gilt clock with Demeter, the goddess of harvest, and the classical mirrors are derived from Greek motifs most

popular in the East in the 1830's and 40's. It took somewhat longer for furniture to reach the West prior to the advent of the railroad. The rosewood center table was brought from China in the 1850's by David Alexander, Phineas Banning's first business partner. It is inlaid with marble and bronze and does not utilize a single nail.

The Banning House picture-story captions have been written by Beverly Bubar, Director of Banning Residence Museum.

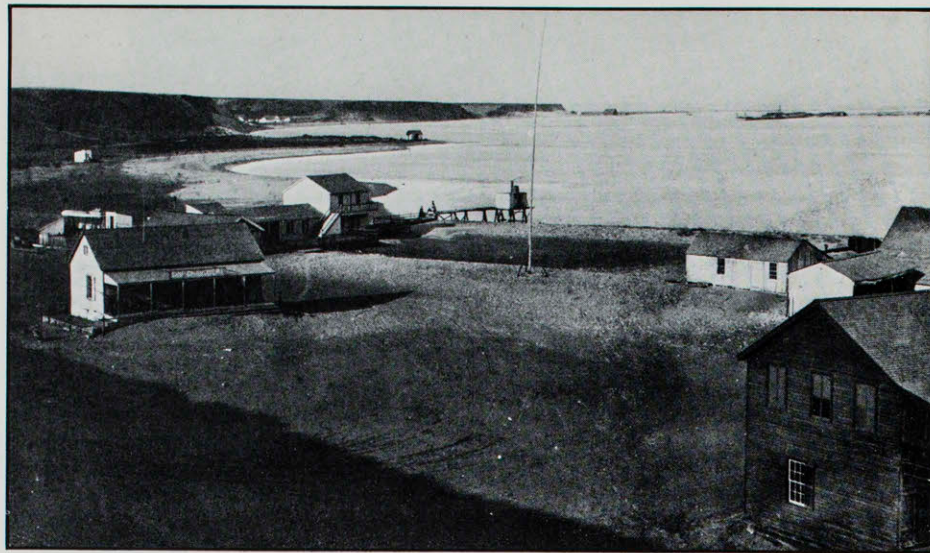
Christine F. V. Shirley has an M.A. in history from UCLA and has long been interested in nineteenth century Los Angeles.

expanse of open land. There had been a devastating smallpox epidemic. The Gold Rush was long over and the transcontinental railroad was yet to come. What was to hold settlers in this area, thousands of miles from their old homes on the Eastern seaboard?

California, in the 1850's, was a lone state on the West Coast, separated from the United States government was heavily subsidizing the Pacific Mail Steamship Company to bring population to the at best. The trip overland was tedious, challenging, dangerous. Once here, the pioneer found the culmination of westward expansion to be a dusty pueblo connected to an inadequate harbor by stage lines. Phineas Banning was thinking about communication. He knew that the United States by vast unsettled lands. ily subsidizing the Pacific Mail Steamship Company to bring population to the new state. The Butterfield Stage line also was subsidized to establish a route to southern California from the South in the 1850's. Before that, letters might take six months to arrive from the East Coast. Banning was in the habit of picking up sacks of mail that were tossed on the beach from the shoreboats of the ships that didn't bother to stop at the harbor if they could avoid it. He took the mail in to Los Angeles for distribution.

By 1860, Banning enthusiastically served as the contractor for a telegraph line that connected Los Angeles with San Francisco and Yuma, paying out of pocket the fee to keep signals coming that brought war news from the East.

During his first decade in Los Angeles, the house could only have been a dream for Phineas Banning, an idea held in mind to remind himself of the civility of the East Coast. For when Banning arrived in Los Angeles in 1851, he found a dusty pueblo. He began to work for a staging outfit. There were competing lines out of San Pedro. The drivers drank *aguardiente* and everyone bet on the outcome of races to town. The stages were little more than buckboard wagons drawn by "mule broncos," but Banning himself could handle these teams. Early visitors wrote about the trip from the harbor to Los Angeles. They saw only open plains, herds of cat-



tle, and hundreds of horses grazing free, wildfowl, ground squirrels, open space. There was little sign of human occupancy in the 1850's, but there were tales of highwaymen, desperados, and vigilantes. We don't know why the young Easterner chose to stay here, but we do know that he traveled about and that he sensed the potential.

Banning had had nearly a decade of working experience when he arrived in California, age twenty-one. Banning's background was one of educated intellectuals. His father went to Princeton. His grandfather had been a Revolutionary War patriot and a founder of the state of Delaware. This grandfather was a member of the first Electoral College, proud to have voted for George Washington. Banning's mother was a talented businesswoman who ran the family farm, and his maternal grandmother, noted for her intellect, served as an inspiration to the boy. But Phineas Banning, ninth of eleven children, was too restless for a formal education. At thirteen, he had walked to Philadelphia to work in the law office of his older brother William. Remaining close throughout the years, the brothers had parallel lives, each culminating his career by the construction of a railroad and adding to the capital structure of nineteenth century America. But railroads were years in the future when Banning arrived in Los Angeles and gave his attention to the staging and

In the early 1870's the bay at San Pedro didn't look like much of a harbor from Timm's Point, shown here. Stretching northward across shallow mudflats the windswept little bay offered neither firm holding ground in which a vessel might anchor safely nor suitable shelter from winter gales.

freighting business.

The area between Los Angeles and San Pedro was a flat route from city to sea, by which the San Gabriel and San Fernando valleys could send their produce to the harbor. Railroads were the talk of the nation in the 1850's. On the East Coast, river and barge transportation were important. Los Angeles couldn't provide a reliable river nor a canal system, but seemed perfect for a railroad. Abel Stearns, Matthew Keller, and other pioneers talked about the prospects, and Banning was a leading advocate.

Later he was to be known as the "transportation king" and the "father of Los Angeles harbor." Phineas Banning was a bold and daring driver and rider. Off to Fort Yuma, and down to Guaymas. Could a harbor be established at Libertad to serve the Southwest? He pushed a road over the Tejon Pass to the San Joaquin Valley. He went to Salt Lake City to discuss trade with Brigham Young, and while there he must have seen Brigham Young's home, the Beehive House. Banning's home was built in the same style, but it is significantly larger.

As Banning's business interests and en-

A Major Restoration in



Phineas Banning

terprise became known in Los Angeles, he became better acquainted with another pioneer, his neighbor Manuel Dominguez, owner of the great Rancho San Pedro. In the 1850's, the two men would have visited at the handsome Dominguez adobe ranch house and talked of the fact that a stage route from Los Angeles to the harbor would run on flat land if it went east of the Dominguez Hills. Such a route, if it terminated behind the protection of Rattlesnake Island, would be six miles shorter from harbor to town than the earlier San Pedro stageline route, and there were no hills to ascend. New San Pedro could be founded, and the railroad could eventually run right out onto the docks. With the Gold Rush over and the mining areas already claimed, Banning knew that the real opportunities lay in the development of trade.

The problems at San Pedro had been noted ever since William Henry Dana wrote about them in the 1830's. While the harbor was sheltered by the Palos Verdes Peninsula from storms from the north, and protected from the great Pacific storms by the Channel Islands, storms coming from the southeast were another matter. They could sweep out the wharves at San Pedro and drive the larger ships out to sea to avoid disaster on the rocks. But with a safe harbor, protected from southeasterly winds and waves, a

great trade might be developed. The protection was a sandbar called Rattlesnake Island, now known as Terminal Island, far inside the present breakwater which was constructed early in the twentieth century. In 1858, Banning founded the new town, naming it Wilmington after his Delaware background. Soon there was a shipyard, a hotel, a blacksmith shop, a wheelwright. And this is where Phineas Banning built this fine house to underscore the importance of his plans. The house was to be a social and political center for the key area of Wilmington, which was to serve the trading needs of all the greater Los Angeles region. Port and railroad together would make the land suitable for a large population. In the 1860's it was thought that perhaps 50,000 persons might eventually settle in the Los Angeles basin.

As the new harbor was improved and began to thrive, carpenters off the ships that called were put to work on the great new house while their vessels were being caulked with asphaltum from the tar pits. Lumber was imported from Oregon, for Banning had trading connections up and down the Pacific Coast. As his business prospered during the Civil War, his plans for an impressive house were met. When the Greek Revival house was occupied in 1864, Banning at last had the appropriate setting to assemble community leaders to muster support for his plans for Wilmington and Los Angeles. His great parties were called *regales*. The large rooms of the house were perfectly suited for these dancing parties for hundreds. There were bluepoint oysters, and the best viands and potables that could be imported from San Francisco. California champagne was poured, Banning's favorite beverage. "No man in our state has given so many banquets and balls and dinners and receptions as he has," wrote Ben Truman. Groups came down by stage from Los Angeles to see Wilmington prosper, and were put up overnight since Banning didn't consider the hotel to be suitable for his guests. There must have been conversation about the Pioneer Oil Company which was founded in 1865 with Banning as its first president, mining ventures, the new wool industry, and

the range of new opportunity in agriculture, now that the period of the open range was ended. There was the excitement of sinking the first artesian wells.

Phineas Banning became a state senator soon after the Civil War. He was elected in 1865 and again in 1867 to serve in the California legislature, and attended the sessions held in the newly-completed State Capitol Building in Sacramento. California soon ratified the Thirteenth Amendment to the United States Constitution, abolishing slavery; Banning's signature on his treasured copy of this document hangs in the restored office of the Banning Residence Museum today.

Banning's great political interest was the building of the first railroad in southern California; its construction was authorized by the legislature, and approved by the voters of Los Angeles. Abel Stearns, Matthew Keller, and other pioneers also pushed this project, and Manuel Dominguez donated most of the right-of-way in return for the filing costs in the land transfer; thus the community paid less than ten dollars for a twenty-two mile right-of-way between Los Angeles and Wilmington that was to mark the commercial and industrial core of the city. The completion of the railway in 1869 was marked by a celebration in Wilmington, and the railroad was a success from the beginning for the people of Los Angeles who had voted the bonds to build it. The Los Angeles and San Pedro Railroad was used within the decade to bring the Southern Pacific into Los Angeles, and the first of the great population booms was underway. Banning next turned his attention to the harbor, traveling to Washington to secure the first federal appropriations for a breakwater.

In presenting the General Phineas Banning Residence Museum to guests today, interpreters (guides) try to avoid hyperbole in describing its builder, yet we are now ready to appreciate the accomplishments of our nineteenth century pioneers. The pattern for the growth of Los Angeles was established and implemented during Phineas Banning's lifetime, and his beautifully restored home is a fascinating reminder of that period.

Southern California



ABOVE

The Parlor of the pre-Civil War period was the formal room where Banning met with his friends and business partners. Over the beaux arts mantel hangs a portrait of Phineas Banning. This room contains a magnificent double parlor suite attributed to John H. Belter who developed a way of laminating staves of wood, steaming and then carving his naturalistic forms. The fur-

niture is rosewood and covered with a red wool damask. A light source is a crystal hung gasolier brought from Pennsylvania for the restoration. Banning is said to be among the first to burn camphene oil, a volatile concoction of alcohol and turpentine. Chemical paint colors, including this popular shade of green on the walls, were discovered in the 1850's. Under the original cornices hang heavy rep overdraperies of similar color

and Brussels lace underdraperies. The central rug is a semi-antique Bidjar chosen to suggest a favorite mid-century motif—cabbage roses. The bronze and gilt candelabrum, rococo style mirror (not visible), and three pier tables belonged to the family.

OPPOSITE BOTTOM LEFT

The Family Living Room, designed as a post-Civil War room, reflects its double use by the family as both a library and a music room—a place for intimate and pleasant family gatherings around books, music, and need-



Zane Montayne Haag



Zane Montayne Haag



lework. The center table, a center of family unity, is surrounded by a double parlor set in the French Antique Revival style. The carpets are a closely matched pair of antique Turkish Oushaks containing natural dye colors of the early nineteenth century. The original four-armed coal oil burning fixture casts a soft light through milk glass shades upon the oversized mantel, carved and painted to simulate those by the English craftsman, Grinling Gibbons.

BOTTOM RIGHT

The Family Library contains books prior to 1900, many of them Banning family books. It includes a complete set of Bancroft's Works.

TOP LEFT

The 1840 Collard and Collard piano was brought around the Cape by ship. Other musical instruments such as the Mason and Hamlin melodeon would have joined in to send sounds of romantic waltzes of Johann Strauss and the popular songs of Stephen Foster throughout the house.

TOP RIGHT

The bird cage is Gothic Revival, mid-nineteenth-century. The pillow is an example of handwork of the period.

MIDDLE

The marble statue of a girl reading in front of the fireplace states, "Volere E Potere"—"Where there's a will there's a way—wishing makes it so."

MIDDLE RIGHT

A detail of Paisley-covered center table.



Zane Montayne Haag

BOTTOM LEFT

The Dining Room of the late nineteenth century reflects the hospitality of the family. After Phineas Banning's death in 1885, some of the rooms were redecorated in the craftsmen's style of the day under the direction of Banning's eldest son William. Wainscoting was installed in 1888 at the cost of \$100 for labor and materials. The beaux arts chandelier is the only original lighting fixture remaining in the house. It was adapted to electricity shortly before the turn of the century. The Banning family sat at this Greek Revival table utilizing the beau-

tiful Baccarat cut glass goblets, the English Imari stoneware, and the King's pattern plated flatware and hollowware from a collection typical of the day. The family hung their portraits upon walls now covered with a William Morris-designed wallpaper recently printed for the house in England.

TOP LEFT

In the alcove stands a French Antique Revival sideboard elaborately carved with trophies of fruit, fowl, and wild game, perhaps by one of the skilled German or Austrian woodcarvers who came to America.

Transfer and stencilled game plates, crystal, and silver adorn the marble counter and rosewood shelves.

TOP RIGHT

The original Kitchen was in the basement work area keeping food smells from wafting into the main rooms of the house. At the turn of the century, the family moved the kitchen to the first floor. Stripped down to its original floors and walls, it has been painted as it was. The Garland stove originally burned wood. It is made of cast iron and aluminum plated with zinc. When gas was



pipied into Banning House in 1881, it was very likely that their stove was converted to gas as this one has been.

OPPOSITE BOTTOM RIGHT

Nineteenth-century kitchens had everything from apple peelers to duck presses, from coffee grinders to coleslaw graters. Pots and pans and some of the items pictured here would be like the ones originally used.

TOP

The Master Bedroom is painted a serene buff color with a buff and teal-blue wallpaper border with a star pattern. The

furniture is of Greek Revival style. Of particular interest is the armoire given to Banning by General Vallejo. In it hangs clothing of the period, including two gowns believed to have been worn in the house. The painted wood floors are covered with ingrain carpet, a woven carpeting first done in the 1840's.

BOTTOM LEFT

The Office, where Banning spent much of his time, is soon to be covered from floor to ceiling with documents and photographs. Even now the family rolltop desk contains Banning papers, maps, and his own rubber

stamp. The leather-covered horsehair-stuffed Turkish chair was one of a pair belonging to Banning and has been restored in detail.

BOTTOM RIGHT

The Children's Room was a place for both sleeping and play. The children probably shared this room of Kate Greenaway storybook colors with a beloved family housekeeper, who slept with them in the pineapple-carved bed. Across the hand-hooked rug one can see the perambulator waiting by the back stairs.

The Natural History Museum of Los Angeles County is privileged to display the American Gemstone Jewelry Collection of thirty-one pieces of jewelry made entirely of gems mined in North America. The show opens on September 15th in the museum's Gem and Mineral Hall gem vault, and continues for nine weeks.

by George Kramer

Photos by Harold and Erica Van Pelt

Connoisseurs from all over the world come to the southwest corner of the United States every February for the Tucson Gem and Mineral Show. The weekend before the Arizona event opens, a select group gathers on a high bluff in the middle of the Pala Indian Reservation, north of San Diego, California. They have been invited to an annual party given at the Stewart tourmaline mine. Miners, collectors, curators, gemologists and jewelers arrive eager to meet old friends, to gossip and to exchange points of view. The Stewart Mine bash is an informal information exchange for lovers of gems and minerals.

The community of gem miners in North America is small. They are hard working people with a mutual problem. Whenever they get together they talk about the lack of public knowledge of American gemstones. Last year, someone was listening. An idea was born: set American gems into a jewelry collection.

The American Gem Society jewelers liked the idea and took it upon themselves to educate the American public in a beautiful and unique way. A designer was contracted. Gems were gathered. And manufacturers were found to produce an unprecedented assemblage of precious art.

The American Gemstone Jewelry Collection consists of thirty-one pieces of 18 karat gold and gems mined in North America. It is the only collection of its kind. There exists no other array of na-



tional gemstones mounted in men's and women's jewelry. Paul Desautels, curator of the Smithsonian Institution's department of mineralogy, encouraged AGS to develop it. He says, "The AGS collection will show the American public that American gemstones really are beautiful."

Aldo Cipullo designed the collection after sorting through hundreds of gems contributed to AGS. Cipullo, winner of the Coty Award for his "Love Bracelet," had been the American Gem Society's fashion consultant for three years when he took on the assignment. He was amazed at the variety of stones.

Some of the American Gem Society's most talented manufacturing jewelers stepped forward to translate Cipullo's renderings into reality. They made men's rings from Canadian apatite and rare California benitoite. They used Oregon sunstone, North Carolina ruby and cornflower blue topaz from Texas. They fashioned pink pearls from Wisconsin into exquisite earrings. Gemstones from sites in 18 states were used. "It would be

safe to say," comments Desautels, "that all of the major American gem deposits are represented in the collection." The Smithsonian will house the collection after its AGS-sponsored tour of US museums.

To many Americans, the only native gem is turquoise. It is an important gem, to be sure. It has a prominent place in the collection as the breast of an heroically proportioned eagle pendant. The eagle, like most of the pieces, is outsized. It glowers through sapphire eyes. (front cover.)

Montana sapphire plays an important role. Almost a full carat of these blue beauties are spangled across one of three women's bracelets. This bangle completes its patriotic theme with a red garnet from North Carolina and sparkling white diamonds. (Fig. 1)

The diamond mine at Murfreesboro, Arkansas has never been worked as a commercial success. It has been a state park for ten years. Tourists work the dig for a small entrance fee. Rough from Murfreesboro languishes as undistinguished specimens in many museums. It is not known for its beauty. Desautels contributed what appeared to be a typical rough specimen from the Smithsonian's back room.

Once in the hands of the famous diamond cutters at Lazare Kaplan and Sons in New York, the Murfreesboro rough underwent an amazing and dazzling transformation. The astonished cutters decided to make two finished stones from it. The finer of the two was set into a woman's ring. Cut into a marquise shape, this 2.31 carat stone is flawless and of top color. At \$50,000 per carat (today's price for top quality goods), it may be the most valuable piece in the collection. (Fig. 2)

Although American diamonds are not available commercially, peridot, pearls and tourmaline are. 4.51 carats of Arizona peridot combine with Indiana Wabash River pearls in a baroque hair comb. (Fig. 3) Three faceted and matched Cali-

AMERICAN GEMS A NATIVE TREASURE



fornia tourmalines decorate the blade of a dagger-formed pin. (Fig 4)

The mineral beryl is called emerald when it is green. Its sea blue incarnation is called aquamarine. Aquamarine from Georgia is used as the center stone in a fanciful seahorse pin whose tail wraps around a Mexican opal. (Fig 5) Aquamarine from Idaho is one of eight American gemstones decorating a delicate butterfly pendant. (Fig 6)

The American Gemstone Jewelry Collection was created to educate the American public about a beautiful resource waiting to be developed. The message from the American Gem Society Jewelers is that gemstones are not just foreign treasures; they may also lie in your own back yard.

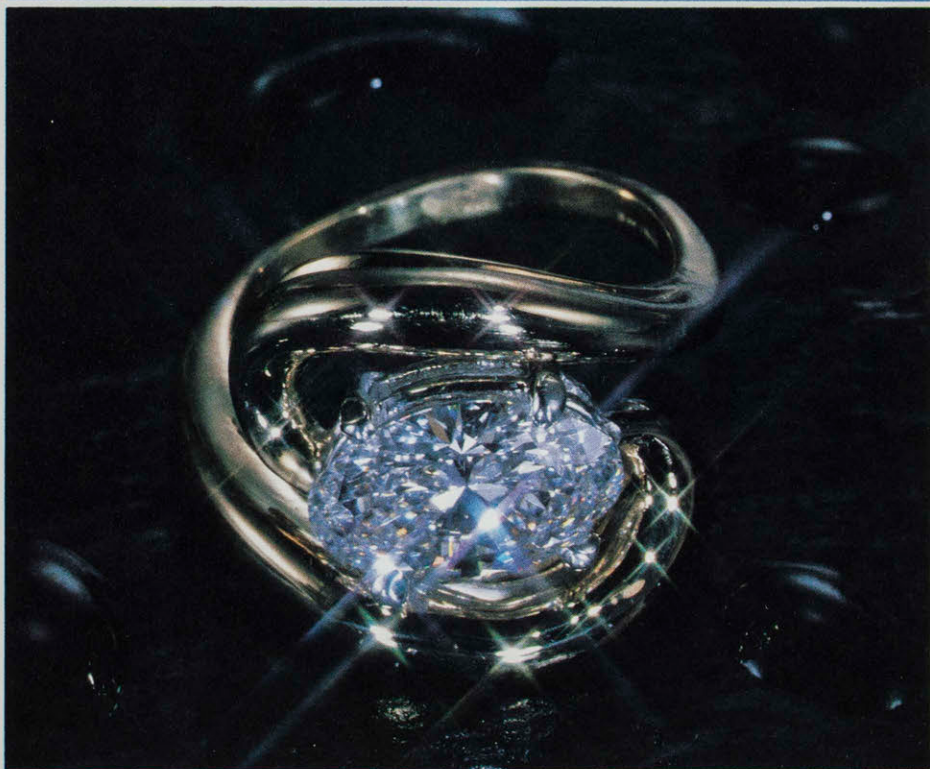
George Kramer is the assistant executive director of the American Gem Society. He produced the American Gemstone Jewelry Collection for the Society's jewelers.



4



5



2





An Esthetic for Spanish Colonial Religious Art

by James L. Nolan

James L. Nolan has recently published *The Discovery of the Lost Art Treasures of California's First Mission* and presently has a photographic exhibit at the museum in the "mission room" on the first floor. The latter consists of thirty-five 16x20 and 30x40 inch color enlargements of Spanish colonial subjects in "their original settings." Some of the originals are in Southern California missions and can be seen by the adventurous tourist.

A disheartened tourist stepping out of his automobile in Mexico City today might not feel the presence of the Spanish colonial past as he leaps defensively to the curb to avoid mortal combat with an oncoming auto. Still it is there if he seeks it out. The most apparent surviving monuments are the stately colonial houses, the once-great palace of the Viceroy, and the still imposing cathedral. But these trappings of power fail to instill in us the sense of glory and frank astonishment felt by so many visitors of past centuries when viewing Spanish colonial religious art.

Typical was the report of Victor Walter, S. J., sent to the rector of his Jesuit College in Munich, Germany, when the colonial period was at its height:

The churches in America far surpass those in Germany. The altars are richly gilded and adorned with bas-reliefs. The lowliest chapels... to be seen in this land have walls and arches adorned with fine gold ornament. We ourselves would never have believed this unless we had seen it with our own eyes.

Peter M. Dunne, *Black Robes in Lower California*

William Bullock, a century later, visited many of the same sanctuaries as Walter but saw little of any value:

The church [of Veracruz]... is large but of indifferent architecture; its side altars abounding in bad carving and gilding, and decorated in the most paltry style, with inferior paintings and painted statues.

Six Months' Residence and Travels in Mexico

And so as not to leave any doubt about his general impression, this same author noted elsewhere:

Of the myriads of pictures with which the churches, convents, cloisters, etc. etc. are crowded, I saw few worth the expense of removing... [and those of possi-

Figure 1: Spanish American sculpture and painting must be seen, as here, as a decorative motif in an overall design. Altarpiece above main altar, Borda Church, Taxco, Mexico.

ble value so insufficiently lit] even on the brightest day to render it practical to discover their merits.

Although Bullock's sentiments seem typically English with respect to religious art in general for that period, nevertheless they may not be dismissed out of hand, for in a certain sense both men were correct. Both were merely viewing the art objects before their eyes from different esthetical perspectives, Walter feeling the overall effect of the art, Bullock looking at each and every piece by itself, as though it were a possible candidate for his proposed museum in Piccadilly.

Manuel Toussaint, not without reason called *el maestro* by his contemporaries, correctly states the case and leads us off the horns of this apparent dilemma:

The splendid Baroque sculpture that fills our whole eighteenth century is perhaps unrivalled in the whole world as a decorative element... yet in the sense of personal creations the individual statues are often inferior.

Colonial Art in Mexico.

Therefore, a prerequisite to appreciating (to say nothing of understanding) Spanish colonial painting and sculpture of a religious nature would be the viewing of these art objects in their original setting, a requirement, however, less easily fulfilled anywhere in Mexico, least of all in its capital, than might be at first supposed.

Sylvester Baxter, after visiting Mexico at the close of the past century, gave his appraisal of the state of things at that time:

An appalling amount of this work has now been destroyed and acres of old paintings are stacked in the lumber rooms of churches and convents. Of the greater part of the pictures that remain in place, the original unity of the decorative schemes has been spoiled either by re-vamping of the interiors with discordant accessories or by the stripping away of all other ornamentation and then white-washing the bare walls... It is only here and there that an untouched example of such work may be found in its entirety.

Spanish-Colonial Architecture in Mexico.

Noted Mexican scholars to follow Toussaint, like De la Maza or Rojas, and the excellent work of the various national institutes, still have not been able to fully arrest this tendency to modernize and re-vamp important colonial structures.

The task of viewing Spanish colonial religious art in its original setting, then, although by no means impossible, is thus not a simple matter.

First one has to find the monuments. At the turn of the century, Baxter thought

that "probably the best in all Mexico that still exists is the splendid church at Taxco, which, within and without, remains practically as it was built—doubtless the most complete monument of ecclesiastical art that exists in the Western hemisphere."

As the eye falls with wonder upon the retablo of this amazing structure, a wooden goldleafed screen, highly ornate, rising some hundred feet above the main altar (shown in part in Figure 1), attention unconsciously shifts from one statue to another, as though commanded by some unseen force. Angels' wings fan out, grapelike clusters of ornate gold protrude from the rising pilasters, and full and partial figures of saints of different sizes direct the viewer's attention in a never-ending circle about the central statue of the Virgin, which is mysteriously "seen through a glass darkly" (Figure 2). Here one understands that the whole is greater than the sum of its parts, the principle enunciated most clearly by Toussaint but felt so strongly by Walter.

The great Shrine of Ocotlan fared less well, however. By Baxter's time "the interior was partially modernized between the years 1852 and 1854... [but] an inscription near the entrance relates that the work in the chancel and transepts was left untouched 'because of its antiquity and excellence.'" It has since been torn out and modernized, although the facade is still in its exquisitely original state (Figure 3).

In *The American Architect*, Baxter recalled finding at the Church of Santa Rosa in Querétro, the original, elaborately-carved main altarpiece in the lumber room where "most of the work had been split up for fire wood." Yet the side altars out in the nave remained and at the rear the "choir-screen [which] in itself is a masterpiece..." (Figure 4.) Obviously it is the pattern of the screen, far less than the individual paintings, that justifies Baxter's high regard for this rear wall.

The dynamic organizational principle controlling these larger, highly ornate screens and altarpieces is carried down to each individual statue or painting when it is seen in its original setting as an integral part of the decorative motif, rather than as a unit unto itself. An excellent example of this may be seen high above the main altar in the Church of La Valenciana in Guanajuato, certainly one of the finest examples of Spanish colonial architecture and art in Mexico. There is seen a representation of the Virgin as Our Lady of Light, a depiction apparently associated with the Jesuits in Mexico (Figure 5).



Figure 2: Detail of Figure 1. Central statue of the Virgin. Noteworthy for its truly magnificent cloak work, the sculpture remains a part of the overall decorative motif.



Figure 3: Facade of Shrine of Ocotlan, Tlaxcala, Mexico. The white sculptured work of a native Indian whose design nevertheless typically follows the highest esthetical principles of Spanish colonial art.

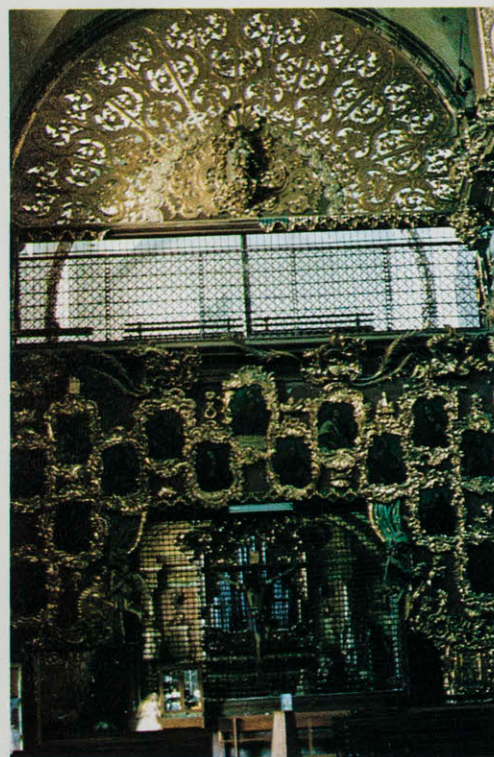


Figure 4: Rood screen and rear wall, Church of Santa Rosa, Querétaro, Mexico. Called a "masterpiece" by Sylvester Baxter.



Figure 5: Our Lady of Light, high above main altar, Church of La Valenciana, Guanajuato Mexico. Even on the level of a single statue, the setting is often essential to the esthetic credo of the Spanish colonial artist.

The eye takes a certain delight in the pivoting dynamics of the setting. At the base protrude the ornately set faces of angels directing attention to the standing angelic figure strangely shown upholding a basket (of hearts), while the Infant and the two suspended angels above carry the eye around to the other human figure (suspended from the right hand of the central Virgin) seen to the left, which brings the eye down to—and do not overlook this—the grotesque mask of *El Diabolo* and so around again. If the Hummel-like central statue of the Virgin, actually almost life size, were taken out of its setting and examined in its own right, it would strike any viewer as a very ordinary piece.

Spanish colonial religious art is an extension of a medieval esthetic in so far as that both are a sense-around. While considering the use of harmony in classic and medieval architecture in his encyclopedic *Dictionnaire de l'architecture française*, Viollet-Le-Duc gropingly brought forth a principle regarding the use of harmonies in particular that is so true with regard to classic and medieval architecture generally. It is a dictum that cannot be overlooked even in this discussion of the esthetics of Spanish colonial religious art. It is this: *Classical temple architecture was built to be seen from the exterior, medieval cathedrals from within*. Perhaps the most astonishing aspects of Gothic architecture, vaulting, cannot even be seen from the outside, to say nothing of stained glass windows, while the magnificent verticality of this architecture, which forced its master builders to drop external buttresses wherever needed, can be appreciated as well only from within. By extreme contrast, the Parthenon, so majestically seen from a distance, with its pillared and proportioned exterior, can only be appreciated from without.

The interior of a Greek temple, as static and closeted as a tomb, was relieved only by the statue of its principal deity. As the temple itself, the statue was seen as something separate and apart. It was in this classical tradition that Bullock incorrectly viewed Spanish colonial religious art, which obviously followed not an esthetic of externality but a medieval internal one of dynamic effect.



Opuntia sp.—the maroon fruits are known as “tunas”

Tunas, Kiwis and Such

by Robert Gustafson

Illustrations by Joseph Nakanishi

That old adage “as American as apple pie” certainly sums up this country’s preference for one of its favorite desserts. However, for the more discerning, there is a far richer, more exciting variety of fruits being offered in the produce bins at your local market than the proverbial apple. The intrepid shopper may find that a little experimentation with some of these may yield a very pleasant surprise. Those cosmopolitan goodies of the tropics, mangos and papayas, are becoming more readily available in temperate areas than ever before. But what about the other fruits with strange sounding names like “tunas,” “kiwis,” “papaws” and such?

It should come as no surprise that what is new to us has long satisfied the palates of past generations. Although not widely known, fleshy fruits of the cactus genus *Opuntia*, commonly known as *tunas* (Mexican name), are not only edible but

surprisingly tasty as well. Several species are utilized, but the best fruit appears to be that of *Opuntia megacantha* (formerly *O. tuna*), a robust plant from Mexico. In late summer maroon *tunas* as well as the succulent pads are available in local markets. In certain parts of Mexico the fruits are an essential part of the diet, their use dating back many centuries. Once the glochids (or small clusters of bristles) are removed from the skin, they are ready to eat. The sweet, slightly acidulous pulp is pleasantly tasty when raw but may be cooked as sweetmeats and in various other ways. *Muiel de tuna* is a thin syrup made from the pulp, while *melcocha* is a thick paste rendered from the boiled down juice. Further reduction yields *queso de tuna*, a thicker paste which is pressed into cakes and subsequently sliced. Fermentation of the juice results in a beverage known as *nochote*. In addition to the fruit young joints or pads are often cooked as a vegetable or served in a salad. *Tunas* were mentioned by early

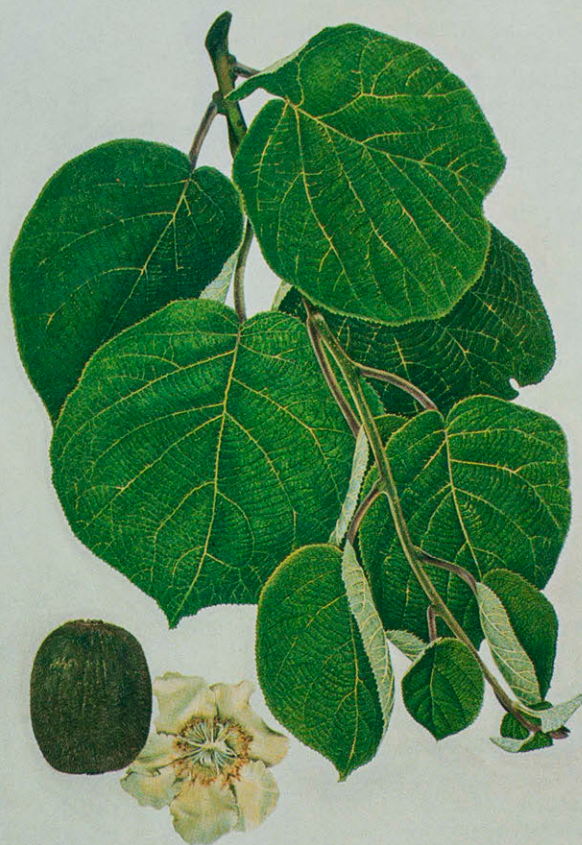
writers in Mexico since they are the principal food source of the people in several parts of the country, especially the drier regions.

In the early 1800’s this same cactus was introduced on the leeward side of the Hawaiian Islands where the fruits have been similarly employed. Hawaiians not only relish the fruits but make a fermented beverage from them as well.

In early summer, Southern California’s Coahuilla Indians would gather the young fruits of our native beavertail (*O. basilaris*). Once the glochids had been removed they were cooked or steamed on hot stones for twelve hours or more and then consumed. Other species were also utilized as a food source. Seeds removed from the dried pulp were stored for winter use, pounded into a meal and cooked into an *atole* (or gruel). Several other Southwest Indian tribes employed *tunas* in a like manner.

Cherimoya is the name given to the grenade-shaped fruit of *Annona*

Actinidia chinensis—nicknamed the kiwi
because it is grown in New Zealand for export



Annona cherimoya—the aristocrat of tropical fruits



Asimina triloba—a native American fruit,
the papaw

cherimoya, a small tree native to the Andean area of Peru but widely naturalized in Mexico and other parts of Central America. About six species of *Annona* produce edible fruits of varying quality but none quite as desirable or delicious as the soft creamy-white flesh of the *cherimoya*. Custard-apple is the common name of *A. reticulata*, which is sometimes confused with *A. cherimoya*, but the rich and mildly aromatic flavor of the latter is preferred. The taste is a combination of mild acidity and sweetness, somewhat reminiscent of pineapple custard. It's no wonder that it ranks as one of the outstanding tropical fruits of the new world.

The *cherimoya* is extensively cultivated in many parts of Mexico not only for the desirable fruit but for its medicinal properties as well. The seeds are utilized as an emetic and cathartic. One or two are lightly roasted to remove the aril or seed coat. The embryo is then crushed in water or milk and swallowed. Strangely enough they are also employed as a parasiticide to rid the body of external parasites, such as lice. The seeds are crushed and mixed with lard, then applied as an ointment to the affected areas.

The tree usually never attains more than fifteen to thirty feet in height and is deciduous during the early spring months. Small, inch-long flowers have three petals that are rusty-pubescent without and pale yellow within, appearing in late spring with the new leaves. Fruit is formed by a fusion of the carpels and receptacle which accounts for its unusual form characterized by the U-shaped areoles, or rounded protuberances. The dark brown or black seeds are about one-fourth inch long.

Cherimoyas are cultivated in two areas of the United States, Florida and Southern California. Interestingly, the tree fruits better in certain areas of the southland, especially San Diego County, than in its more humid eastern counterpart. A number of varieties have been propagated with varying degrees of quality. In order to set fruit the flowers must be hand-pollinated, at least in California; this in large part accounts for the rather high price one has to pay for them. The first trees of this species were introduced into California horticulture in Santa Barbara in 1870. By 1932 they had reached a height of thirty feet with a trunk fifteen inches in diameter. One reason it has taken the *cherimoya* so long to achieve any degree of popularity is that many of the trees originally produced fruit of inferior quality. Nevertheless this aristocrat among tropical fruits is gaining in approval and exposure, and while it never will become as plentiful here as in Mexico, it deserves wider recognition.

A close relative of the *cherimoya* is the

papaw, *Asimina triloba*, a shrub or small tree indigenous to parts of the eastern United States. Although not well known in California, it has been cultivated here to a limited extent and harvested with some degree of success. Papaw deserves a wider popularity than it presently enjoys for two reasons. The tree is ornamental and the edible fruits are considered a great delicacy throughout its native range. Often shrubby, papaw may become a tree thirty-five feet tall. The deciduous leaves are somewhat reminiscent of those of an avocado. Fleishy, two-inch flowers, borne before the leaves, are green when the petals first unfold, turning to a coppery brown and finally a vinaceous purplish-brown at maturity.

The two to five-inch irregular-shaped fruits ripen in the early fall when they are gathered in great abundance in the East. The skin of the mature but unripe fruit is green and covered with a bloom, the flesh firm, ill-smelling and with a most disagreeable flavor. As ripening commences, the skin becomes dark brown, the yellowish pulp semi-transparent and sweet and delicious to the palate. The flavor becomes enhanced after the fruit has been slightly frozen.

The popular epithet "papaw" was undoubtedly given to *Asimina triloba* because of its fancied resemblance to the papaya or true papaw, *Carica papaya*. The tree was first discovered in 1541 by the followers of DeSoto in the Mississippi Valley, but it was not described until two centuries later when Catesby published a figure of it in his *Natural History of Carolina*. In addition to its desirability as a fruit tree, the seeds yield the alkaloid, asimine, which acts as an hypnotic in animals, causing somnolence and finally unconsciousness and stupor. Investigations into the nature of this compound are currently being carried out with some interesting results.

Zapote blanco is the name given the fruit of *Casimeroa edulis*, a medium-sized tree with a dense crown native to Mexico. The five to seven digitate leaves are bright green, shiny and up to ten inches long. Inconspicuous greenish-white flowers are borne in the spring, followed in late summer by chartreuse fruits with a sweet pulp. The fruit seems to vary a great deal in size and quality, but resembles an apple in color and shape with a soft, creamy, pleasant-flavored pulp.

The white sapote has long been a favorite in many sections of Mexico where it regularly appears in local markets. Since it grows well in Southern California its popularity with Spanish-speaking people has been responsible for its appearance in many markets here. In Nahuatl medicine, the plant was known as *cochitzapotl* which translates "sleepy sapote." The bark, leaves and

seeds contain the alkaloid, casimeroin, which has hypnotic properties. In small doses this alkaloid is capable of inducing a deep sleep which may last from four to six hours. The bark and leaves of the tree have also been utilized medicinally and the seeds, when crushed and roasted, are applied to the skin as a poultice to relieve sores.

White sapote was introduced into California about 1810, and since that time many old specimens may be found throughout the southern part of the state. It seems to grow well in any soil type and can withstand considerable cold. In Mexico it has been found growing at the 7000 foot level. *Casimeroa* has considerable ornamental value although it is partly deciduous for a short time. It may reach a height of forty feet in cultivation with a canopy fifty feet in diameter.

Chinese Gooseberry (*Actinidia chinensis*) is a large, clambering deciduous vine from China, especially the province of Szechwan, that until recently was sparingly grown as an ornamental in California. Showy clusters of creamy-white to orange flowers are usually hidden under the large orbicular velvety leaves. Male and female flowers usually occur on separate plants although this is not always the case. Russet brown, hairy fruits about the size of a hen's egg are highly prized for the soft greenish flesh reminiscent of the savor of gooseberries with an underlying flavor of its own. As much as a bushel of fruit may be harvested from a single vine.

In New Zealand, the fruit has been grown for export to the United States and is sold in markets here under the name kiwi. Its introduction into New Zealand was in 1910, and, since that time, many cultivars have been selected out for propagation. Kiwis are now being grown commercially in California but they command a high price at the markets. Many people are still unfamiliar with them, which is unfortunate since they are delicious in jams, pastries or simply sliced over ice cream.

In China the kiwi has been relished for centuries under the name of *Yang-tao*. In the *Pen-Ts'ao*, a book on Chinese medicinal herbs, written by L'Shih Chen in 1578, some interesting uses for the plant have been recorded. A decoction of the branches and leaves was used to treat mange in dogs. Juice from the fruit and stem was used in the treatment of "gravel" (kidney stones). The bark was used to make paper and when removed in one piece near the root, it was formed into a tube which was placed in hot ashes and eventually made into pencils. The fruit is apparently much relished by monkeys, especially in the province of Shensi.

Many of our ornamental shrubs and trees also produce edible fruits. Mention

Casimeroa edulis—a popular
Mexican fruit known as
the white sapote



should be made of a few of these. Natal plums, *Carissa grandiflora*, commonly used for hedges or ground covers, produce a savoury dark red fruit, one to two inches long. The firm, reddish pulp contains numerous small seeds and the taste is reminiscent of a raspberry. They are eaten fresh or in salads.

Loquat, *Eriobotrya japonica*, is a popular evergreen tree with a fairly dense crown blooming in fall and winter. The yellowish fruits which follow are eaten fresh or made into preserves, pies and especially jelly, which is delicious.

Pineapple guava, *Feijoa sellowiana*, is a large shrub with grayish leaves and bark and striking flowers with succulent edible petals, white on the outside and purple within with numerous crimson stamens. The gray-green roundish fruit, up to three inches long, has a flavor suggesting strawberry and pineapple. It is eaten fresh or more commonly utilized in jelly making much as is the common guava.

Ceriman, *Monstera deliciosa*, is an aroid commonly planted for a tropical look in landscaping. This large climber has leaves much like a split-leaved philodendron and huge white calla-lily-like flowers. The fruit closely resembles an ear of corn but does not fully mature for over a year. The soft pulp has a pleasant taste with a banana-pineapple odor. The only objection to the fruit is the presence of calcium oxalate crystals in the pulp which some people find irritating.

Rose-apple, *Syzygium jambos*, is an evergreen spreading tree with large greenish-white flowers and numerous stamens resembling pincushions. The fruits are about two inches in diameter, pale yellow, with a crisp flesh having the smell and taste of a rose. They are rarely eaten fresh, but are candied or made into jellies.

Chinese jujube, *Zizyphus jujuba*, is a fine deciduous ornamental tree with deep green, shiny foliage. It is widely cultivated throughout the southwest. The diminutive greenish flowers are inconspicuous, but its small deep brown oblong or sub-globose fruits are both attractive and edible, long a favorite with the Chinese. When dried they resemble dates, but eaten fresh, candied or preserved, the flesh is sweet to slightly acidic in taste. Jujubes occasionally are offered for sale in markets when they are in season.

Macadamia nuts, *Macadamia tetraphylla*, *integrifolia*, and the like, are usually associated with Hawaii rather than California, but the trees are grown here commercially and to some extent as ornamentals. In cultivation, the macadamia is an evergreen, medium-sized tree with dark green, shiny foliage and a pendulous spike-like raceme of apetalous white flowers. The fruit is a leathery pericarp which encloses a seed with an extremely hard coat very difficult to crack. Commercially this is

accomplished by power-driven nut-cracking machines. The nuts have an excellent flavor and are highly nourishing.

The California Rare Fruit Growers Association publishes quarterly newsletters and yearbooks on many of the exotic tropical and sub-tropical fruits which are being experimentally tested in California. The list is long but it is gratifying to find that many of these plants will set fruit if grown under proper conditions. While we may never have mammy apples, black sapotes, carambolas, akees, soursops and the like available in our local markets, it's at least encouraging to know that many of these fruits with fanciful names are being cultivated.

As various ethnic cultures increase in many urban areas of California we can expect the culinary habits of these people to intermingle with our own. A little experimentation with *tunas*, kiwis and such will lead to some pleasant surprises for those who are willing to try something different. And while "you can't judge a book by its cover," so it might also be said—you can't judge a fruit by its name.

Robert Gustafson, assistant curator of Botany, Natural History Museum of Los Angeles County, is particularly interested in the exotic and endangered flora of Hawaii and Southern California.

A photographic essay, *Camera on China*, currently is on display in the Museum's second floor gallery outside the executive offices.

The photographs are a sampling of the penetrating and poetic images caught by Mary and Theodore Cross on a trip to China last year. They recently have been published in a book, *Behind the Great Wall*, available at the Museum Book Shop. The captions accompanying the photos in the article are excerpts from the book.

The stated goal of the authors was "to present a varied and rich cross section of Chinese life...from gnarled old women to fat babies in bamboo carriages." The Crosses rode all over Shanghai, for instance, in public trolleys and buses, without guides. They were up at dawn daily, hiking streets, finding Chinese doing exercises, wrestling, and engaged in a variety of work.

The results, whether picturing crowded lilongs (alleys) or a purveyor of Chinese dumplings, are visual essays, vigorous with life and viewed by eyes that make photography both a statement and an art.

Mary Cross is a well-known photo-journalist and portrait photographer. Theodore Cross, her husband and collaborator, is the author of a prize-winning book, *Black Capitalism*.

The stunning photographs of China are enhanced by a display of Jade from the Margaret F. Call Collection. (Photo: Larry Reynolds)



CAMERA ON CHINA



Lilong in Shanghai: "... A lilong (alley) shown here provides a home for over forty families... These families have no indoor plumbing; they use a communal toilet adjacent to their building. They cool their food in a well and get their water from a community color-water spigot... The laundry hanging above the alley shows the recent trend toward new styles and patterns. Plaids, flower prints, and brightened colors are now officially sanctioned..."



Shanghai Social Hour: "These Shanghai boulevardiers are thoroughly enjoying their mid-afternoon tea break. In China, people usually share, but each man has his own teapot..."



Children's Nursery at the Chin Sheng Silk Brocade Factory: "Mothers work and Chinese children are cared for at kindergartens. The state nursery is a constant reminder to the parents that, in Mao's words, 'Your children are not your own... They are the future of China.' The loving and dedicated 'aunties' who care for the toddlers... teach the children to use their potties in unison."



Washing Rice: "The Peking Government has recently embarked on a propaganda campaign to convince the northern Chinese that it is in their best interest to give up noodles and switch to bread, a more nutritious staple. But in the south, rice continues to be the mainstay of the diet..."

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Shanghai Transfer Company: "Chinese talents in the fine arts of balancing show in their transportation as well as their acrobatics and tumbling. They stack everything and everyone on the back of a tricycle. Here, the freight dispatcher has stowed a towering load of brand-new office chairs with utmost confidence that the furniture will arrive unscathed..."



Chinese Tourists Ride the Train: "Egalitarianism breaks down in the Chinese trains. There are three choices: 'sitting hard' (ying tso), 'sleeping hard' (ying wo), and 'sleeping soft' (juan wo). Fares are much higher in the 'soft' cars... In these each seat is covered with an immaculate white slip cover with an elegantly pleated skirt. On the window are lace curtains. The car doors are kept locked to prevent admission of the hoi polloi."

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The Stone Boat: "Diverting funds intended to upgrade China's deteriorating navy, the Dowager Empress Tzu-u-hsi in 1888 remodeled the 700-acre Summer Palace north of Peking along with its famous Stone Boat. The Chinese tourists love her insane creation..."



Cyclists at the Ming Tombs: "Thirty miles north of Peking is the Sacred Way or Avenue of the Animals, originally used for funeral processions of the Ming rulers. The statues date from the fifteenth century..."

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Early Morning Exercises: "Physical fitness is a part of the politics of China. Twice a day, in early morning and before lunch, almost all citizens participate in some form of calisthenics or physical exercise. Here, in front of a Peking bookstore, we see the ultimate 'ultimate supreme boxing' (t'ai chi ch'üan)..."



Craft Heritage Spectacular

A Banner Day at the Museum

Photos by Larry Reynolds

The south lawn of the Museum was festive on Sunday, June 10th, as the Museum's annual Craft Heritage Spectacular filled the area fronting toward the Coliseum and spilled through the South Entrance into the Museum itself. Thirty individual and richly ornate banners atop twelve-foot poles supplied number and location for each of the craft heritage artisans demonstrating their crafts and displaying their goods to the ten thousand people who crowded into the fair from its opening at ten a.m. that morning until closing at four-thirty that afternoon, despite record heat.

The banners, designed and sewn by Museum Docents, were visible proof of the strong support given this year's Craft Heritage Show by this group. Judy Astone, Docent Program Supervisor, was this year's director and organizer of the Spectacular. Docents not only manned many important positions in the show but also served as guides, in Heritage costume, to lead tours through the Museum all day. Strongly instrumental in the year-long effort to get this year's craft show mounted were docents Pat Woolley and Joanne Purpus, who demonstrated in the show and were the Museum's prime contact with the craftspeople who were selected for the show.

Nine sheep were shorn of their wool before the delighted gaze of city children and their elders who gathered in a small



temporary amphitheater set up at the edge of the lawn and, one hopes, downwind of the rest of the exhibitors. With the hundred-degree heat, the sheep were presumably as happy to lose their wool as the children were to see the manner in which it was separated from them. The sheep-shearer, Dr. Edward Nelson, a professor of animal husbandry at Cal Poly,

Pomona, has been a recurrent star at these Museum Heritage shows, supplying both the animals and the expertise to dazzle his audience.

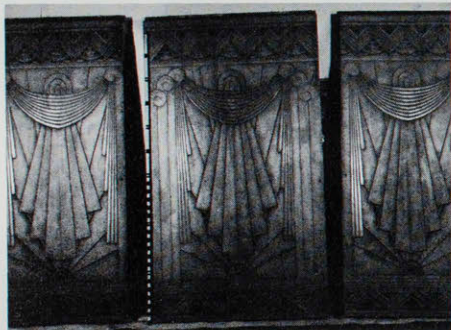
Amber jewelry, the spinning and weaving of wool, Indian sand painting by David Villasenor were a few of the crafts to be seen by parading the grounds. Dr. George Martin, (continued on page 31)

(continued from page 2)

Aluminum Panels & Wood Mantel

Early in the spring, two unusual California architectural donations were made to the Social and Cultural History collections. The first, a gift from the Oakland Museum, is a set of three cast aluminum panels in art deco style. These panels are among a number of other sets designed by Oakland woodcarver and artist Jacob Berg. He worked with Eastbay architect Alvin Froberg in creating these aluminum panels for the exterior of the Gray Shop, a women's clothing store. The building with the panels set between windows on the facade, was erected in 1931 and stood as a landmark in downtown Oakland until 1978 when the building was demolished.

The six-foot-tall panels will be incorporated into a display devoted to California in the 1930's in the Lando Hall of California and Southwest History, now under construction.



Another architectural artifact recently donated provides a further valuable addition to the California collections. An April gift was the fireplace mantel from the Ramón Véjar Adobe in Spadra, near Pomona. The mantel is a simple wooden style, typical of the sort used in the more substantial Southern California residences of the late nineteenth century.

The Véjar Adobe, which was a two story house built in the 1850's for the descendant of a Pomona Valley pioneer, was demolished about twenty-five years ago. The mantel was removed before the demolition. Earlier, the mantel had been included in the architectural drawings executed for the Historic American Buildings Survey.

Edison's Incandescent Lamp Centennial

One hundred years ago, on October 19, Thomas Alva Edison was successful in his experimentation with what is referred to today as the electric light bulb. On display outside the library on the ground floor of the museum is a selection of early models of the incandescent light, including Edison's first successful globes. This temporary exhibit celebrates the centennial of Edison's innovation in illumination.

When Edison approached the problems presented by incandescent electric light, he first needed to provide a power plant to generate the requisite electricity. Then he devised a circuit for distributing the power. After that, he developed an all-glass bulb that would hold a vacuum. Finally, Edison managed to create a nearly perfect vacuum — all but one hundred-thousandth (.00001) of the air within was eliminated—in order to keep the filament burning without its burning up. Further experiments led to the perfection of the bulb, but for forty hours from October 19 to October 21, 1879, it burned without faltering, thereby heralding the dawn of the age of electricity.

his unusual career represent a unique contribution to the museum's political collections.

School Classes Drop In Attendance

School Classes touring the Museum from October through May, 1978–1979, were down slightly more than one-half compared to the preceding year. Classes touring during this period numbered 1,226. For the corresponding period of fiscal year 1977–78 the Education Division scheduled, guided and logged 2,669 classes. The Los Angeles County Board of Supervisors has now deleted the \$10-per-class fee, for Los Angeles County schools only, in effect this past year, and it is ex-



A Mayor's Memorabilia

A varied assortment of political items relating to Frank Shaw, mayor of Los Angeles in the 1930's, has been acquired by the History Division. Among the items made available by Dorothy Shaw, his widow, are several photographs of the mayor posing with national political figures such as Mayor Fiorello LaGuardia and President Franklin D. Roosevelt. Included in the collection is an original cartoon, favorable to Shaw, that was published in the Los Angeles Times during the heat of a successful recall campaign. Further, a representative sampling of glittering official and honorary badges and buttons accumulated by Shaw while in office rounds out this outstanding acquisition of political memorabilia.

Shaw was the only elected mayor of Los Angeles removed from office through the recall process. Materials associated with

Mayor Frank Shaw is in the white suit in the middle, FDR is at the microphone, and the man on the left is an unidentified reporter.

pected that school attendance at the Museum will once again rise.

Chaput Awarded

Curator Donald Chaput of the History Division has been awarded the Harry E. Pratt Memorial Award for his article, "Treason or Loyalty? Frontier French in the American Revolution." The award "is conferred on the person ... who ... made the best single contribution to the *Journal of the Illinois State Historical Society* from the standpoint of writing, style, research, and original contribution to Illinois history." Public announcement and presentation of a commemorative plaque and cash prize was made in Galena, Illinois as part of the Society's Spring Tour.

(continued from page 29) adjunct professor at UCLA's School of Engineering, endured the added heat of his blacksmith forge, beating out the red-hot metal on his anvil as smoke rose over the Museum. Joe Cocke kept his head in the shade of his booth umbrella and his engraving tool in the sun as he showed onlookers the art of the scrimshander, drawing pictures in ivory.

Charles Collings and Frank Buxton explained the methods and discussed the secrets of book-binding with the help of the portable bindery they had brought along. And there was slate carving, quiltmaking, European lace, hand-crafted pottery, and the exceptional dough sculpture of Luanne McCoy.

Also included was European egg decorating by Pat Woolley, corn husk dolls, basketry and fiber weaving, woodcarving, and the making of Japanese paper dolls by Kumiko Serizawa, who appeared in full Japanese costume.

Jim Gamble presented two of his delightful puppet shows to lying-down, seated, and, standing-room-only viewers and the Dick Emmons Trio played muted jazz and Americana music to a similarly relaxed and absorbed audience in the area near the outdoor food stand.

Inside the Museum tours were led off every half hour and in the grand inner foyer Museum authors and curators talked about and autographed their books. In another corner of the foyer Museum taxidermy specialists described the processes of preparing animals for museum exhibit and across from them a representative from the Education Division's Lending Service exhibited samples of the materials available for loan, including a model of George Washington's Mount Vernon, sabre-tooth cat teeth and other items. Gently, the benefits of Museum membership were also described.

At two o'clock in the Museum's Delacour Auditorium, The Museum's regular Sunday afternoon chamber music concert was presented. This day it was Murray Korda and his Monseigneur Strings playing the gypsy music and light classics of Central Europe, schmaltzy music of Johann Strauss, Franz Lehar and the cafes of Austria, Germany, Italy and even two Armenian folk tunes. The auditorium was full of enthusiastic music-lovers and their applause was carried on the air-waves of KFAC-FM, the regular broadcaster of these Museum Concerts. The air-conditioning was also delightful.

Fully, Craft Heritage Day at the Museum was a happy day and, as I heard many people say at the handy food stand (no waiting) outside under the large and shady tree: Hot Dog!

[This report comes from Richard Lipscomb, Chief, Education Division.]

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